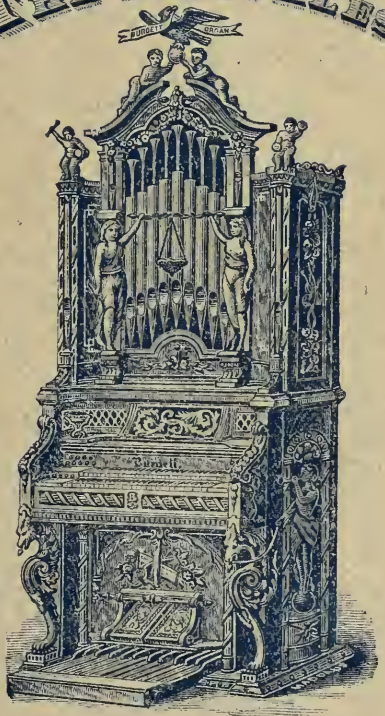
57

CENTENNIAL EDITION.

1776. 1876.

"THE MATCHLESS."



MADE BY THE

BURDETT ORGAN COMPANY, (Limited)

ERIE, PENN'A.

RBR
ML597
R95
1876
TC

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"THE MATCHLESS"

BURDETT ORGAN

MADE BY THE

BURDETT ORGAN CO., (LIMITED,)

Erie, Pa.

1876.

PRINTED AT
THE MORNING DISPATCH PRINTING HOUSE,
10 NORTH PARK ROW.

THE "PEARL," OR "ONE X" STYLE.

Four Stops. Price, $160.

This style contains two Full Sets of Reeds, Five Octaves of Ivory fronted Keys, and Four Stops, named: *Diapason*, *Melodia*, Burdett *Celeste*, and *Cor Anglais*.

THE PEARL "A," OR "ONE XX" STYLE.

Six Stops. Price, $175.

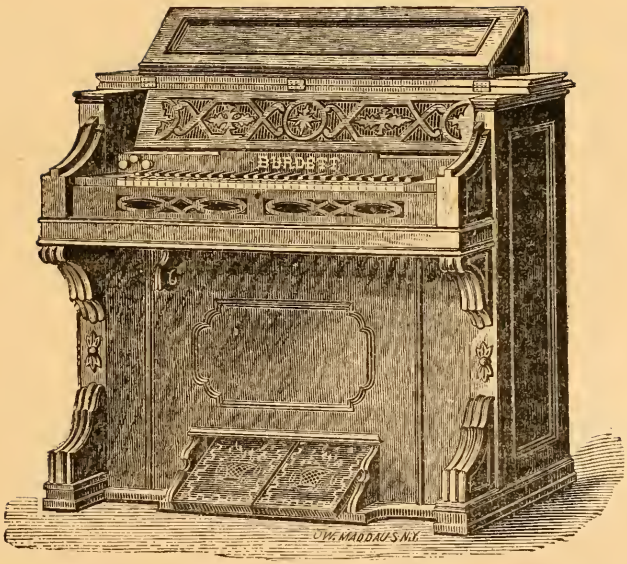
This style contains Two Full Sets of Reeds, Five Octaves of Ivory fronted Keys, and Six Stops, named: *Diapason*, *Melodia*, Burdett *Celeste*, *Cor Anglais*, *Echo Horn, and Forte*. It also has Double Blow Pedals, and an Orchestral Knee Swell. This Swell is so constructed that, when pressed fully open, it will catch and remain open. To close it, the player has but to press the knee upwards and release it. The Burdett Celeste Stop, the charming qualities of which have largely served to give the Burdett Organ its exceptional musical value and celebrity, is put in this style.

The Echo Horn Stop produces that full, round, mellow tone whose weird beauty renders the Horn so important a member of the orchestra, and accomplishes what has heretofore been unsuccessfully attempted by inventors, who have resorted to various clumsy and costly contrivances in the form of pipes, etc., which merely complicate the mechanism of the organ, and unnecessarily increase its cost

The *Forte* Stop acts as a partial Swell to the Back Set of reeds.

As some organists desire the Brilliant Flute Stop in preference to the Celeste, these styles will be furnished either with the Celeste, or the Flute. The cases of these Organs are made of choice Black Walnut, and are superior in finish and tasteful in appearance.

THE "PEARL" CASE.



DIMENSIONS.—Length. 3 ft. 8½ in.; width, 1 ft. 10½ in.; height, 3 ft. 4½in

THE "DIAMOND," OR "ONE B" STYLE.

Six Stops. Price, $210.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, and Six Stops, named: *Diapason*, *Melodia*, *Celeste* (or *Flute)*, *Cor Anglais*, Burdett *Contra Basso*, and Burdett *Octave Coupler* or *Harmonic;* also Double Blow Pedals and an Orchestral Knee Swell.

The Contra Basso Stop gives a fine, string-like bass; the Octave Coupler enables the player to execute octave passages with a facility and rapidity not possible with any other device for this purpose, and to amass the rich harmonies of the Burdett Organ so as to produce the grandest musical effects of which this instrument is capable, entirely obviating, by its simplicity of construction and ease of operation, that hardness of action resulting from the use of those octave couplers to be found in other Reed Organs, and bringing this very valuable attachment under the easy control of the weakest fingers.

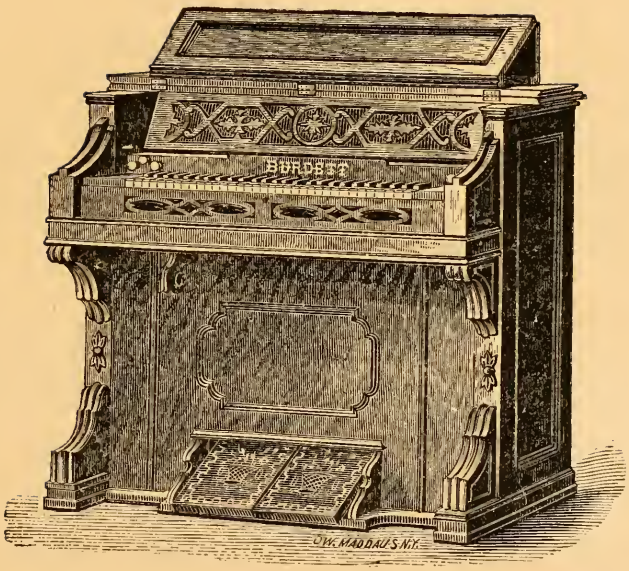
THE DIAMOND "A," OR "ONE BB" STYLE.

Eight Stops. Price, $225.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, and Eight Stops, named: *Diapason*, *Melodia*, *Celeste* (or *Flute)*, *Cor Anglais*, Burdett *Contra Basso*, *Echo Horn*, *Forte*, and Burdett *Octave Coupler* or *Harmonic;* also Double Blow Pedals and an Orchestral Knee Swell.

These styles will be furnished either with the Celeste or the Flute. The cases of these styles are called the "Pearl," and are made of choice Black Walnut; superior in finish and tasteful in appearance.

THE "PEARL" CASE.



DIMENSIONS.—Length, 3 ft. 8½ in.; width, 1 ft. 10½ in.; height, 3 ft 4½ in.

STYLE 1.

Five Stops. Price, $175.

This style contains two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Five Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, Burdett *Celeste*, and *Forte*; also Double Blow Pedals and an Orchestral Knee Swell. Its case is made of choice Black Walnut, and is large, well proportioned and attractive in appearance.

The Flute Stop may be had in this style instead of the Celeste, at the buyer's option.

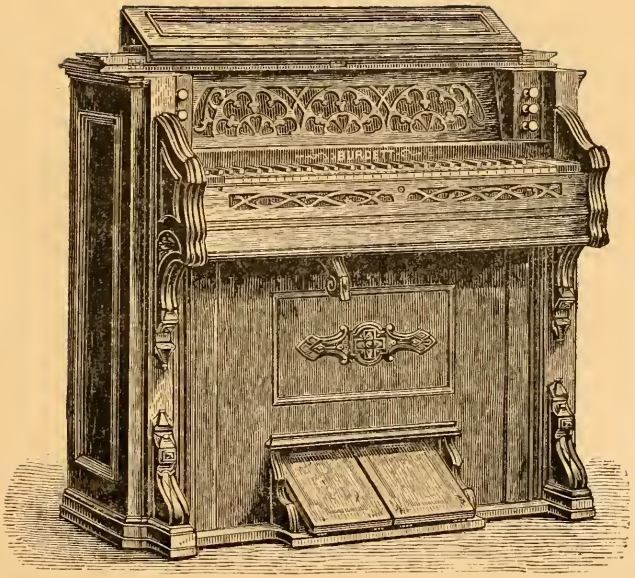
STYLE 1 "A."

Six Stops. Price, $185.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Six Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, *Forte*, and *Vox Humana*. It has Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 1.

This style will be furnished with the Celeste or Flute.

STYLE 1.



DIMENSIONS.—Length, 3 ft. 11½ in.; width, 1 ft. 10½ in.; height, 3 ft. 6 in.

STYLE 2.

Five Stops. Price, $200.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Five Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, and *Forte;* also Double Blow Pedals and an Orchestral Knee Swell. Its case—the Corinthian—is a massive, highly finished, artistically constructed piece of Black Walnut Cabinet-work, of a novel and elegant design.

STYLE 2 "A."

Six Stops. Price, $210.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Six Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, *Forte*, and *Vox Humana;* also Double Blow Pedals and an Orchestral Swell. Its case is like that of style 2.

STYLE 2 "B."

Six Stops. Price, $210.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Six Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, *Forte* and Burdett *Echo Horn;* also Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 2.

STYLE 2 "C."

Seven Stops. Price, $220.

This style contains Two Full Sets of Reeds, Five Octaves of ivory fronted Keys, Seven Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, *Forte*, Burdett *Echo Horn*, and *Vox Humana;* also Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 2.

STYLE 3.

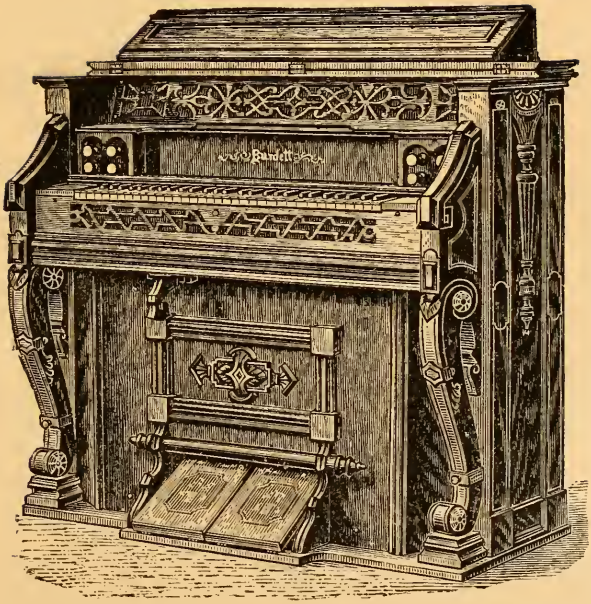
Nine Stops. Price, $275.

This style contains Two Full Sets of Reeds and an Octave of Burdett Sub Bass Reeds, Five Octaves of ivory fronted Keys, Nine Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Celeste*, *Forte*, *Sub Bass*, *Octave Coupler* or *Harmonic*, *Echo Horn*, and *Vox Humana;* also Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 2. The Burdett Sub Bass Stop enables the player to produce those rich and powerful pedal tones, which are among the Burdett Organ's chief excellencies; in which it confessedly surpasses all other reed instruments.

The buyer is allowed the same choice of having, without an extra charge, the Celeste or Flute, in styles 2, 2 "a," 2 "b," 2 "c," and 3.

☞Style "2" and varieties, and style 3 may be had with Six—instead of Five—Octaves of keys, for $40 each, extra.

THE CORINTHIAN CASE.



DIMENSIONS.—Length, 4 ft. 2 in.; width, 1 ft. 11 in.; height, 3 ft. 9 in.

STYLE 4.

Seven Stops. Price, $245.

This style contains Two Full Sets of Reeds and Three and One-half Octaves of additional Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Seven Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, Burdett *Celeste*, and *Forte*. Its case—the Corinthian Ornate—is one of the most *recherche* organ cases yet produced.

The Burdett Cello, or Bass Viol Stop, is one of the most remarkable musical imitations ever achieved. The Vox Humana imitates the tremulousness of the human voice rather than its general quality. The Burdett Cello makes the reeds so thoroughly string-like and sympathetic in tone that listeners who have heard, while not seeing it, have said—"That is a Cello." This Stop will be substituted for the Celeste in style 4 and its varieties, at the buyer's option, without extra charge.

STYLE 4 "A."

Eight Stops. Price, $255.

This style contains Two Full Sets of Reeds and Three and One-half Octaves of additional Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Eight Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, Burdett *Celeste*, *Forte*, and *Vox Humana*. Its case is like that of style 4.

STYLE 4 "B."

Eight Stops. Price, $275.

This style contains Three Full Sets of Reeds, including an Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Eight Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, Burdett *Celeste*, *Forte*, and *Sub Bass*. Its case is like that of style 4.

NEW CORINTHIAN CASE—ORNATE

DIMENSIONS.—Length, 4 ft. 2 in.; width, 1 ft. 11 in.; height, 3 ft 11 in.

STYLE 4 "C."

Nine Stops. Price, $285.

This style contains Three Full Sets of Reeds, including an Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Nine Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, *Celeste*, *Forte*, *Sub Bass*, and *Vox Humana*. Its case is like that of style 4.

STYLE 4 "D."

Nine Stops. Price, $300.

This style contains Three Full Sets of Reeds, including an Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Nine Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, *Celeste*, *Forte*, *Sub Bass*, and *Octave Coupler* or *Harmonic*. Its case is like that of style 4.

STYLE 4 "E."

Ten Stops. Price, $310.

This style contains Three Full Sets of Reeds, including an Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Ten Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, *Celeste*, *Forte*, *Sub Bass*, *Octave Coupler* or *Harmonic*, and *Vox Humana*. Its case is like that of Style 4.

☞Style '4' and varieties may be had with Six—instead of Five—Octaves of keys, in Corinthian Case, for $50 each, extra.

NEW CORINTHIAN CASE—ORNATE.

DIMENSIONS.—Length, 4 f . 2 in.; width, 1 ft. 11 in.; height, 3 ft. 11 in.

STYLE 4 "PEARL."

Seven Stops. Price, $225.

This style is like style 4, excepting as to case, which is that designated "Pearl," as shown on the next page. It is made to meet the demand for style 4 in a cheaper case than the Corinthian Ornate.

It cantains Two Full Sets of Reeds similiar to those in preceding styles, and Three and One-half Octaves of additional Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Seven Stops, named: *Diapason*, *Melodia*, *Cor Anglais*, *Flute*, *Echo Horn*, Burdett *Celeste*, and *Forte*.

STYLE "TRI-REED."

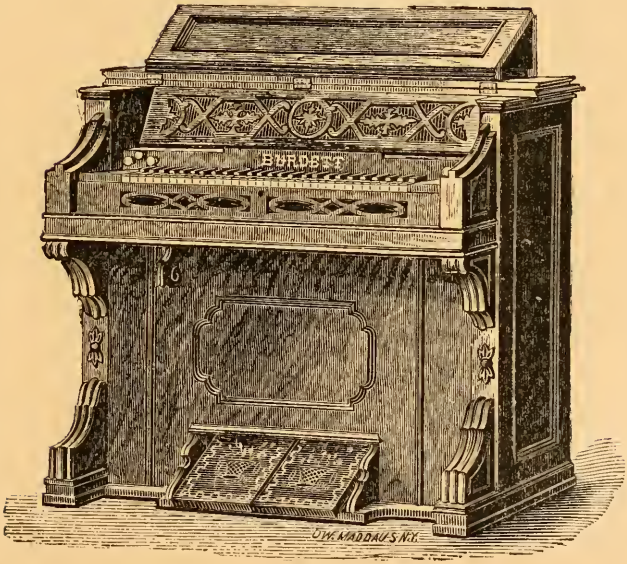
Seven Stops. Price, $250.

This style contains Three Full Sets of Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Seven Stops, named: *Diapason*, *Melodia*, *Celeste or Flute*, *Chalumeau*, *Clorone*, *Cor Anglais*, and *Fagotte*. Its case is the "Pearl."

This style is made to meet the demand for a very powerful organ, in a compact form and plain case for concertizing, etc.

☞The attention of musical leaders is especially called to it.

STYLE 4 "PEARL," OR TRI-REED CASE



DIMENSIONS.—Length, 3 ft. 8½ in.; width, 1 ft. 10½ in.; height, 3 ft. 4½ in.

The Roman Pipe Organs.

The new Roman Pipe Stop, whose tone is so pipe-like as to compel every hearer to believe that it is made with the best organ-pipe, gives these styles a distinct and delightful individuality.

STYLE 5. ROMAN PIPE.

Nine Stops. Price. $260.

This style contains Two Full Sets, and One Partial Set of Reeds and One Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, an Orchestral Knee Swell, and Nine Stops, named: *Roman Pipe, Diapason, Melodia, Cor Anglais, Forte, Sub Bass, Clorone*—a peculiarly rich stop—*Chalumeau*—in imitation of the mystic-sweet instrument after which it is named—and *Grand Organ Knee Stop*, which simultaneously opens all the stops of an organ, for the production of musical light and shade; also Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 2, called Corinthian, a cut of which is on the opposite page.

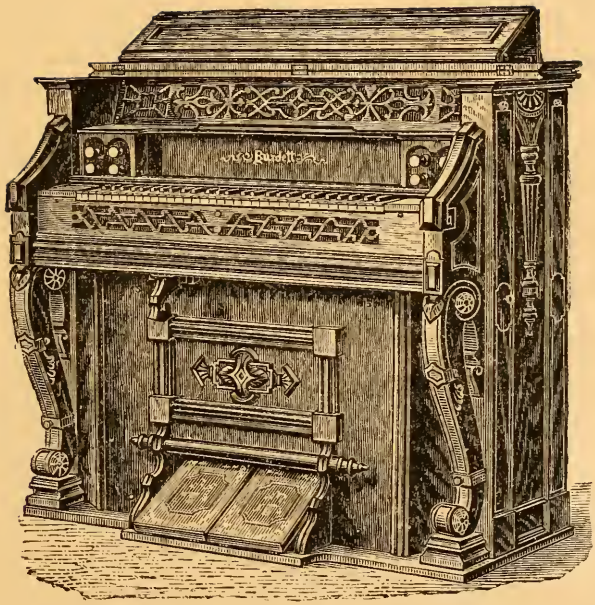
STYLE 5 "A." ROMAN PIPE.

Eleven Stops. Price, $350.

This style contains Two Full, and Two Partial Sets of Reeds, and One Octave of Sub Bass Reeds, Five Octaves of ivory fronted Keys, Double Blow Pedals, One Orchestral Knee Swell, and Eleven Stops, named: *Roman Pipe, Diapason, Melodia, Cor Anglais, Echo Horn, Chalumeau, Grand Organ Knee Stop, Sub Bass, Celeste, Octave Coupler, Vox Humana;* also Double Blow Pedals and an Orchestral Knee Swell. Its case is like that of style 4, a cut of which is on page 11.

The Flute may be substituted for the Celeste in this style, at the buyer's option.

STYLE 5 "A."



DIMENSIONS.—Length, 4 ft. 2 in.; width, 1 ft. 11 in.; height, 3 ft. 9 in.

STYLE 6. ORGAN KING.

In Corinthian Case, Ornate, Price, $375. In Imperial Case, Ornate, Price, $425. In Imperial Case, with Mirror Top, Price, $465.

Twelve Stops; named: *Diapason, Melodia, Cor Anglais, Flute, Cello, Celeste, Echo Horn, Sub Bass,* Burdett *Octave Coupler,* Carpenter *Vox Humana, Viol D'Amore, and Roman Pipe.* This style contains Three Sets of Reeds and Sub Bass in lower part, and Five Sets of Reeds in the upper part, Five Octaves of ivory fronted Keys, Double Blow Pedals, and an Orchestral Knee Swell.

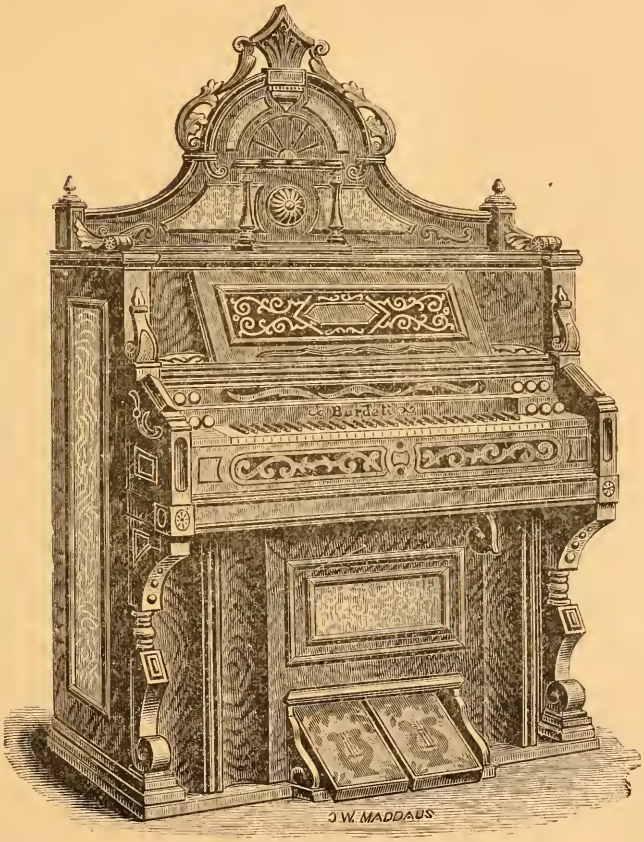
Owing to its great vocal power, the number and variety of its musical resources, and its peculiar mechanical construction—(by which the player obtains entire command over its instrumentation, to his consequent facilitated execution of works of the highest character)—it has received its royal title. The production of the ORGAN KING is rendered possible only by beginning with the Reed Board itself, and adding original device to device, so modifying its ordinary form and developing its latent riches as to wholly change its character and secure results of the greatest musical value. These improvements by Mr. Burdett, together with those made by him in the other parts of the organ, (all of which are patented,) render the use of the Organ King's Single Manual—or key-board—sufficient for the production of those magnificent orchestral effects which require two manuals in other organs.

The stops in this organ so communicate with the key-board as to afford many entirely new and charming tone-combinations and contrasts of tone-color, with a range of tone-power from the faintest whisperings to the most brilliant, varied, powerful, and effective music yet obtained from reeds.

Organ King.

THE BURDETT IMPERIAL CASE—ORNATE.

WITH FANCY TOP.



DIMENSIONS.—Length, 4 ft. 1 in.; width, 23 in.; height, 4 ft. 1 in., without the Fancy Top; with it, 5 ft. 2 in.

STYLE 7. CONCERT GRANDS OR COMBINATIONS.

Combination Imperial Case. Price, $475.

Twelve Stops, named: *Viol D'Amore, Cello,* Carpenter *Vox Humana, Echo Horn, Celeste, Coupler, Cor Anglais, Flute, Harmonic, Melodia, Diapason, and Sub Bass.* This style contains Five Sets of Reeds in the upper part and Three Sets of Reeds in the lower part of the instrument, One Five Octave ivory fronted Manual—or Key-Board, One Three Octave Manual, an Orchestral Swell, Double Blow Pedals, and One Octave of Pedal Bass. This organ is widely known as the CHURCH GRAND, because of the large number used in churches, and by organists who play music requiring a pedal bass. Its case is shown on page 21.

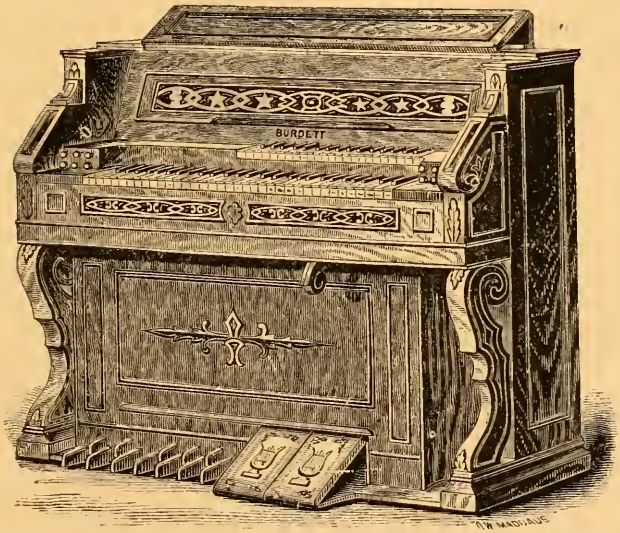
STYLE 8. CONCERT GRAND, WITH CAMPANELLA.

Price, $525.

Twelve Stops, named: *Diapason, Cello, Coupler, Celeste,* Carpenter *Vox Humana, Echo Horn, Sub Bass, Harmonic, Viol D'Amore, Cor Anglais, Flute,* and *Campanella.* This style is like the other Concert Grand, with the addition of the Carpenter Campanella. This Campanella is the only perfect imitation of a chime of bells yet employed in the organ. Its delicate ringing voices have a peculiar charm when accompanied with Viol D Amore.

The Roman Pipe is added to these styles at an extra charge.

THE COMBINATION IMPERIAL CASE.



DIMENSIONS.—Length, 4 ft. 4 in.; width, 2 ft.; height, 3 ft. 6 in.

TWO OR THREE MANUALED ORGANS.

These styles, with twenty-seven notes of Independent Pedal Bass, Hand or Foot Blowers, etc., etc., will be made to order.

SIX OCTAVE ORGANS.

Styles 2 and 3, and their varieties, with Six Octaves of Keys, cost $40 each, extra. Style 4 and its varieties in Corinthian Case, with Six Octaves of Keys, cost $50 each, extra.

THE CAMPANELLA.

This attachment will be added to any Five Octave style which does not contain it for $50 extra, and to any Six Octave style for $75 extra.

PIPE TOPS.

These Tops will be added to styles 1, 2, 3, 4, 5 and 6 for $150 extra; and to styles 7 and 8 for $200 extra.

FANCY TOPS.

These Tops will be added to the Imperial Case for $50 each, extra.

GRAND ORGAN.

This Knee Stop will be added to any style at a price proportionate to the number of Stops therein.

How to Use the Burdett Organ.

If it be Style 1 or 2, "Pearl" or "Diamond," it contains two full sets of reeds (the "Diamond" having an octave of Contra Bass reeds additional) which are designated *Front Set* and *Back Set*, on account of their location in the reed board. To sound these sets of reeds draw the DIAPASON Stop, which opens the lower part of the *Back Set;* then the MELODIA, which opens the upper part of the *Back Set;* then the COR ANGLAIS, which opens the lower part of the *Front Set;* then the CELESTE, or FLUTE, which opens the upper part of the *Front Set.*

To obtain the peculiar kind of tone which gives its name to the CELESTE Stop, both the CELESTE and MELODIA Stops must be drawn; as, if either of these stops be drawn without the other, the sound does not wave or become what is termed CELESTE.

The feet should fully and firmly press the Treadles and move them with an alternate and sufficiently steady and extended action to secure a full, firm tone.

The use of the KNEE SWELL is effective in producing musical light and shade; and may mar or adorn a performance, according to the player's taste.

The FORTE Stop acts as a partial SWELL to the BACK SET of reeds in all styles.

The CARPENTER VOX HUMANA is the finest tremolo known. It affects the MELODIA Stop.

Style 2 "A" contains this *Vox Humana*, in addition to the other stops in style 2.

Style 2 "B" is like Style 2, with the addition of the *Echo Horn*, which should be drawn alone for its peculiar effect. When this stop is used in combinations for soft effects, the *Celeste* may be advantageously omitted.

Style 2 "C" is like Style 2, with the addition of the *Vox Humana* and *Echo Horn.*

The Manual SUB BASS is an extra octave of pedal reeds to strengthen the bass tones of the organ. The Contra Basso is like the Sub Bass, but differs in location—it being placed in the reed-board—and having a lighter tone-quality.

The HARMONIC is an octave coupler which nearly doubles the power of the organ. When this stop is drawn the upper octaves of each key that is pressed sound with it.

The "Diamond" is like the "Pearl," with the addition of the *Contra Basso* and the *Harmonic*, or *Octave Coupler*.

Style 3 is like Style 2, with the addition of the *Vox Humana*, *Echo Horn*, *Sub Bass*, and *Octave Coupler*.

The stops in Style 3 are to be drawn as in using Style 1 or 2. The ECHO HORN Stop, in this and other styles, should be used alone to obtain its peculiar effect. It admirably blends with and enriches the other stops, especially the MELODIA.

To reach the *Front Set* of reeds take out the *Fret Board* in front of the keys, by removing the end screws. To reach the *Back Set*, remove the *Back Board* by taking out the screws which hold it in its place; detach the VOX HUMANA ROLL (if there be one) and *Frame*, and raise the *Knee-Swell Lever*.

If a reed ceases to speak it should be withdrawn with the *Reed Hook* and freed from whatever substance prevents its vibration. If a reed be broken, it may be exchanged at the Burdett Organ factory for a new one.

To reach the *Manual Sub Bass* reeds take off the *Sound Box*, by detaching the screws at the ends of it.

To reach the HARMONIC remove the *Name Board*. Should its cross-bar levers get out of place they may be easily replaced.

The VOX HUMANA is seen upon raising the lid of the organ. Its mechanism is so simple and complete, as rarely to need other adjustment than that which any organ player can effect.

Should any part of the organ buzz, or rattle, a careful examination will generally result in the discovery of the cause, which is usually trifling and easily removed.

Should a reed continue to sound after a key has been released from pressure, the *cyphering*—as it is termed—may be caused by the sticking of a *Key*, or *Key Pin* under it, or by an obstruction of the *Reed-Valve* on which the Pin acts. To ascertain the cause remove the *Name Board* and the *Key-Back-Strip*, which is on the back end of the Key-Board, so that the key may be removed and the Key-Pin examined. If the key sticks, enlarge the *Key-Slot*. If the *Key-Pin* sticks, sandpaper it. If the *Reed-Valve* is clogged, unscrew and raise the *Socket-Board* so as to reach the *Reed-Valve* and remove the obstruction.

The Stops in Style 4 and varieties should be drawn as in the preceding styles, excepting as to the CELLO, FLUTE and CELESTE; both FLUTE and CELESTE being in these styles, and thus allowing a combination of CELESTE, FLUTE and MELODIA, which is admirable for its brilliancy. To obtain the best CELLO solo effects, this stop should be drawn only with the ECHO HORN, or COR ANGLAIS, and such airs as that of "The Last Rose of Summer," or of "Sweet Home," played with the right hand, while accompanying chords are played with the left hand in the COR ANGLAIS register. The CELLO solo effects may be varied by adding the FLUTE, or MELODIA, Stop to it, in which case the accompaniment may be varied with the ECHO HORN, or strengthened with the DIAPASON or SUB BASS Stop.

The *Diapason* and *Melodia* Stops in Style 5 and 5 "A," act as in the preceding styles. To sound the Front Set of reeds in Style 5, draw the *Cor Anglais*, which opens the lower part, and the *Chalumeau*, opening the upper part. The *Roman Pipe* occupies a separate place in the front part of the Reed-Board back of the swell in style 5; consequently the Swell-Board must be removed in order to reach the *Roman Pipe* reeds. To obtain the peculiar effect of the *Clorone* Stop in Style 5, it should be drawn alone.

The main difference in the location of the reeds between Style 5 and Style 5 "A," is that, in the latter style, the *Roman Pipe* reeds are placed back of the *Melodia*. The stops in Style 5 "A" are drawn in a similar order to that of the preceding styles.

The stops in Style 6 should be drawn as in Styles 4 and 5, excepting as to the CELLO and CELESTE Stops, which may be combined to advantage. The VIOL D'AMORE and TUBA MIRABILIS Stops appear in Style 6.

In Styles 7 and 8 the reeds bear the same relation to the lower manual as they do in Style 4, and are reached in the same way. The *Cello*, *Viol D'Amore* and *Roman Pipe* are connected with the upper manual.

The *Campanelli* is placed directly over the *Melodia* reeds.

The Roman Pipe is an exquisitely beautiful solo stop. It combines finely with all other stops.

The BASSET HORN is an exquisite solo stop, especially mentionable for its rare pathos and delicacy of tone. It combines beautifully with the Flute, Melodia, Vox Humana, Celeste, or Cello, adding piquancy thereto; the Viola, or Viol D'Amore and Sub Bass appropriately accompany it.

The WALD HORN, because of its great volume and individuality of tone, is the grandest Solo Stop extant. Its best solo effects are obtained in the performance of slow movements, its accompaniment being similar to that for the Cello.

Trumpet, or Basset Horn. When the Wald Horn is added to the other stops in Style 9, there is produced a mass of sound so full, round, broad and powerful, yet singularly mellow and tuneful, as to fairly thrill the listener with a new pleasure, and cause him to marvel at the many novel and varied musical results attained by Mr. Burdett in this instrument, which make it to be indeed a master-piece of reed art.

The TRUMPET is a fine solo stop for martial airs, and may have an accompaniment like that of the CELLO.

The VIOL D'AMORE is an excellent stop for left hand solos, and combines beautifully with the DIAPASON, COR ANGLAIS and SUB BASS.

The CAMPANELLA, or BELL PIANO, is a bell attachment for the upper part of the organ, and may be put in any style. It is the finest bell imitation known.

Should the TREADLE HINGES squeak, they may be easily oiled by raising the front of the Organ Case.

Keep the stops pushed in when the organ is not in use; the entrance of dust, etc., is thus prevented.

The Grand Organ Knee Stop is worked like the Knee Swell and connects with the stops so that such as are not drawn may be drawn and closed by the knee instead of the hands.

Pipe-Tops, Mirror-Tops, or Etagere Tops are dowelled on to Organ Cases, and may be easily removed.

Keep the Organ dry, free from dust, and where it is not subjected to great changes of temperature. By frequently allowing it to remain open in fair weather, and so as to expose its key-board to the sunlight, the dryness of its interior and the whiteness of its key-board are the better effected.

The foregoing general directions as to the use of the Burdett Organ Stops are designed for persons beginning the study of the organ, and do not touch upon many beautiful varieties of tone to be numbered among the musical resources of this instrument.

Some Testimony to its Excellence.

Its purity of voicing, richness of tone, and wonderful orchestral combinations, together with a number of entirely new and original stops, render it an instrument of such perfection as to be beyond competition.—*N. Y. Observer.*

It is by far the most perfect reed instrument we have ever seen.—*N. Y. Independent.*

We had no idea that a reed organ could be brought to such perfection.—*N. Y. Christian Leader.*

The King of Organs is the Burdett ORGAN KING.—*I. B. Conwell, of Jamestown, O.*

A home could scarcely be so complete as not to find an added charm in the possession of it.—*A. E. B. Ridgely, Springfield, O.*

The perfect embodiment of grace, beauty, sweetness and fullness of tone.—*I. N. Price, Troy, O.*

It is the best.—*Prof. C. Heintz, Findlay, O.*

A splendid instrument, without harshness or reediness of tone.—*C. M. Stief. Baltimore.*

The Burdett CONCERT GRAND is the musical wonder of the age.—*James Bellak, Philadelphia.*

It stands to-day without a rival.—*Rev. T. F. Stauffer, Pittsburgh.*

For sweetness, softness and power of tone it excels all.—*G. H. Johnson, Pittsburgh.*

It is the only instrument which pleases me in the richness and variety of its tones, and its suitableness for church music.—*Mary T. Comerford, Sacred Heart Convent, San Francisco.*

It is the best.—*W. B. Tremaine, Organist, N. Y.*

One would think it an entire band of sweet instruments.—*I. W. Brier, Cherokee, California.*

It has passed through our hot weather (thermometer 110 degrees in the shade, without a crack to music or case.—*C. Burden, Sonora, Cal.*

The VIOL D'AMORE and CAMPANELLA transport one to Fairyland.—*Prof. S. B. Harding, Madison, Wis.*

The most perfect of all reed organs.—*J. H. Robinson and G. H. Briggs, Patie College, St. Joseph, Mo.*

It has more sweetness and power than any other.—*C. F. Feine, Organist of St. Peter's Cathedral, Cincinnati.*

It has no equal.—*Prof. F. A. Cherrier, Davenport, Iowa.*

It has more capabilities and resources than any other reed organ with which I am at present acquainted, either in Europe or America.—*A. J. Creswold, Organist, Chicago.*

It is the most perfect organ in the world; never gets out of order; never gets out of tune.—*Prof. J. C. White, Toledo, O.*

The finest and most effective reed organ made.—*George W. Morgan, Organist, Brooklyn, N. Y.*

I commend it to universal favor.—*Prof. W. F. Phelps, Minnesota State Normal School.*

We have learned to admire the peculiarly rich and winsome tone of this instrument.—*Methodist Recorder, Pittsburgh.*

It is superior, in many important particulars, to any and all other organs which have come under my notice, viz.: power, fullness, depth, brilliancy, smoothness, roundness, sweetness, resonance and sympathetic tones, all of which deserve the highest eulogy.—*Prof. L. L. Riggs, Fredonia, N. Y.*

It is unrivalled for the princely richness of its tone.—*Sandusky, O., Register.*

For delicacy of key movement, and the inimitable power of that stop called (happily) CELESTE, I doubt whether it has its equal in the world.—*Prof. W. C. Bowman, Bakerville, N. C.*

The organ bought by Rev. R. Neighbor, a missionary in India, keeps its perfect condition, despite the severity of the Indian climate, and gives perfect satisfaction.—*Rev. A. Roberts, Caistor, Canada.*

It gives entire satisfaction in tone, touch and workmanship.—*Rev. G. W. Collins, Tiffin, O.*

I am astonished at the fullness and power of tone combined with a peculiar sweetness, the prompt answering action, variety and beauty of its different stops. —*A. Nuss, Professor of Music and Director of the Cleveland, O., Gesang Verein.*

My opinion of the Burdett COMBINATION ORGAN is expressed in a very few words: I have never seen its equal.—*I. W. Wyman, Director Phil. Society, Portland, Oregon.*

Riley Burdett is the only inventor who has obtained a pipe tone from a reed.—*G. W. Morgan.*

How to Obtain the "Matchless" Burdett.

Agents for the sale of the Burdett Organ may be found in all the leading American cities and in several foreign capitols. By purchasing of these agents, a selection may be conveniently made and freightage saved. We cheerfully give information as to the location of our agents, also mail price lists and illustrated catalogues without charge to any address.

We supply with our organs places where there is no Burdett Agency, directly from our factory, making no charge for packing or shipping. Our organs are so carefully and securely boxed as to be safely transported to the greatest distances.

Remittances may be made to the Burdett Organ Company by draft, postal order or express.

BLACK WALNUT ORGAN CASES.

A black walnut organ case harmonizes with almost any kind of house, hall, or church furniture; hence the Burdett Organ is seldom encased with any other kind of wood. The different styles of Burdett Organ cases may be ornamented, at an increased cost, with polished and gilded French burl panels, as is the *recherche* Burdett Imperial Organ case.

THE BURDETT BELL PIANOS.

Campanella, or Bell, Attachments are used in the Burdett Organ, and have been so improved by Mr. Burdett as to add a charm to certain styles for the parlor and concert room.

The Campanellas in Burdett Organs are controllable as to *duration of vibration* and *combination with the other stops*, being, in these essentials, confessedly superior to all other bell pianos.

QUICK MUSIC ON THE BURDETT ORGAN.

There is no reed organ comparable with the "Matchless" Burdett for the performance of polkas, gallops, etc., the player finding the rendering of such music with it

"* * * NO MORE DIFFICILE
THAN FOR A BLACKBIRD 'TIS TO WHISTLE."

"The Burdett Organ Speaks for Itself Better than Man or Medals."

Our brief published list of testimonials, taken from the thousands sent us, evidences the universal opinion as to the supremacy of the Burdett Organs.

We could present an equally extensive medal exhibit, did we deem such a show interesting to our readers. We might, also, give especial prominence to the fact that even in London there is a very successful Burdett Agency, and further state that the Burdett Organ is even there considered "Matchless." Perhaps we may yet deem it necessary or advisable—*a la* Tom Thumb—to offer a *chromo* representation of a glass case, containing the pretty medals and curious American and foreign autographs of esteem of which we are the recipients, to every inquirer for the Best Organ; although, at present, we fail to see how it could the better qualify him to decide as to a purchase, though it might, possibly, tend to beguile him into one.

The "Matchless" Burdett as to Cheapness.

The best being the cheapest, organ buyers should not judge prices by prices, but prices by organs, in doing which they will find poor organs dear at any price, regardless of the size of these poor organs—for mere lumber is not very costly; regardless, also, of the number of stops these poor organs contain; it being a common thing for the makers of poor organs to eke out their lack of organ work with deceptive stop-knobs, very much as a poor table caterer ekes out his lean dishes with a grand array of easters and candle-sticks, paper flowers and imposing dish-covers, which, when raised, disclose as much for the mouth as do these fictitious stops for the ear. We claim, therefore, that the "Matchless" Burdett is both

THE CHEAPEST AND BEST,

because, in addition to its other advantages, it is free from sham.

We might here appropriately add that, the "Matchless" Burdett ever seems to be what it is, and never appears in market under that sorry resort of the sorry organ maker—an *alias*.

List of Patents Used in the Construction of the Burdett Organ.

Burdett's Sub Bass,	Pat. Sept'r 1, 1861
Burdett's Tri-Reed,	Pat. Feb'y 9, 1866
Burdett's Vocal Tremolo,	Pat. Nov. 16, 1866
R. W. Carpenter's Improved Vox Humana Tremolo,	Pat. Jan'y 4, 1867
Burdett's Harmonic Attachments,	Pat. March 10, 1867
Burdett's Celeste Organ,	Pat. Aug. 24, 1868
Burdett's Sub Bass,	Pat. Dec. 28, 1869
Burdett's Combination Organ,	Pat. Dec. 28, 1869
R. W. Carpenter's Reacting Windwheel for operating Tremolo,	Pat. March 2, 1869
R. W. Carpenter's Campanella,	Pat. March 2, 1869
Burdett's Double Reed Celeste and Sub Bass,	Pat. Sept. 27, 1870
Burdett & Church's Pipe and Reed Organ,	Pat. Aug. 8, 1871
Organ Case,	Pat. Jan'y 7, 1873
Organ Case,	Pat. June 3, 1873
Burdett's Echo Horn,	Pat. Feb'y 11, 1873
Burdett's Solo Board,	Pat. Peb'y 11, 1873
Burdett's Campanella,	Pat. Nov. 11, 1873
Burdett's Socket Board,	Pat. Jan'y 27, 1874
Burdett's Modifier,	Pat. Jan'y 20, 1874
Burdett's Vocal Trill,	Pat. July 21, 1874
Burdett's Cushioned Cell,	Pat. Sept. 22, 1874
Burdett's Roman Pipe,	Pat. Dec. 29, 1874
Burdett's Independent Pedals,	Pat. March 8, 1875

The above list of patents shows that, in order to construct this "Matchless" Organ, it is necessary to design its several parts expressly, so they may be fitly joined together. To do this, *inventive genius* must be applied to the production of these parts, in their respective individuality and their general combination. When this is done, these parts become so modified and improved as to *differ radically* from their original, crude condition; and the resulting inventions are proper subjects for legal protection, by patents from that piracy which, though complimentary to the inventors, would deprive them of any remuneration for their labor.

THE BURDETT ORGAN COMPANY,

LIMITED,

ERIE, PENNSYLVANIA.

R. BURDETT, *Ch'n B'd of Managers.* C. G. CONVERSE, *Sec. and Bus. Mgr.*
P. METCALF, *Treasurer.* B. O. CHURCH, *Superintendent.*

The Burdett Organ Works were first built in Chicago in the year 1865. They were being enlarged at the time of the great fire, in the year 1871, and were involved in the general destruction there. The city of Erie being situated upon a great inland thoroughfare and affording superior facilities for the proper management of an organ factory and the convenient and speedy distribution of organs, was chosen as the site for the new works. Thereupon an eligible plot of ground near the freight depots of the L. S. & M. S. R. R. Co., in this city, was purchased, and several brick and wooden buildings were erected on it, the main structure being five stories in height, and all abundantly provided with every needful material and appliance. Mr. Burdett is associated in our factory with B. O. Church, possessing very superior mechanical abilities, and a fine corps of *mechanic specialists*, comprising those who were with the Burdett Organ Company when it was originally organized.

Though our present works will rank favorably, both as to *capacity* and *extent of production*, with those of any other organ makers, yet, the public demand for the "Matchless" Burdett is so great, and *increasing so rapidly*, that we already feel the necessity for much larger buildings. We fortunately possess *terra firma* enough in our plot of several acres to permit of such an enlargement as might be sufficiently ample to enable us to meet the wishes of our organ-buying friends.